On Borges and Mathematics

By Shomit Sirohi

Introduction

Like covering themes and protagonists – we have now reflections in that process of Cantor only – just the themes, protagonists, reflections of authors and Cantor –

so imagine the theme of Ficciones, detectives in a lot of speculative flights articulated to Bolano’s surreal Veila and then Sirohi’s theme of Trotsky and Trotskyism in Argentina in the 1970s which becomes concentric themes of Cantorian infinity to discuss or talk about or think about or lecture – the slight dance move by a Spanish woman and

infinite celebration of heroism in Roberto Bolano, which crosses with Borges enacting a Dasein-figure appreciation in his novel – now surject this to more mathematical figures and find an Encyclopaedia of in fact the method – Philosophy(Plato), text and Cantor or Plato, Cantor in the sense of a textual work.

Articulated then the simple idea of daily life, which then is articulated to the concept of numbers in Frege and therefore mathematics, surreal number groups and even quantum physics, which then is finally surjected as we would say to the infinite in Cantor’s paradise of a library of works which

is simply to reflect the simple daily life object into the infinite recursiveness of itself and a number of poetic turns in it.

II. What does this mean again?

In simple fact, it means to cover the images of Ficciones, Doctor Brody’s Report and Reflecciones, with an image of Borges which

then starts working as a narrative which is about paradise and letters, even numbers.

III. A Cut from Sirohi

To cut it to its simplicity, imagine a person who is reflecting another person, or scene now just make this ficciones, which means in fact images like numbers – or the imaging power of

numbers which are then discussed each day –

I. Cantor’s mathematics in Borges – what is it like this set theoretical paradise of the infinite – perhaps it is like a man who is walking into a department store and working on cheap brushes for his daily need. Now infinitised it is

like a shop’s light in the background with him standing in front of it. This then is Schopenhauer, that dream of tragic will, which makes one a bit tragically infinite. And then Deleuze’s virtual, which is too happy for this, and so in fact more like Althusser’s virtual and actual form of Deleuze, a criticism

of the real of the virtual being needed in his symbolic, a bit more depressing and then happy. But best discussed in Borges as a joke for you, a Argentine virtual, which is about perfect structuralism in a shop and its form, which is squarish. It means like a Cubism. Now find it encyclopaediac with

simple daily objects and images of mathematics.

II. Like a philosopher, or anti-philosopher covering Althusser and all, including Sirohi, in the form of Ficciones, simple images and mathematics reflected into itself. “Reflections”.

Conclusion –

To this paradise in fact of scenes, images and Cantor and philosophy – to re-articulate how philosophy is read with poetry, or fiction and articulated to Cantor since in fact Plato’s meaning of philosophy, poetry and mathematics being a complex unity – which then is shifted in Bolano to a simple image of himself

Roberto Bolano in an literary motif of some type which is like his organic literary forms, which then makes it to infinity in the sense of say poetry and infinity organically – I. A man is writing on his old desktop computer, and meets a writer, and is behaving organically and then saluting him for his heroism – this means in Platonic idealism, - Velladetina,

the meaning of victory of Veila, the woman who was in a Turkish fountain in Cuba, and felt for Almeya, the man who was busy running towards her to meet her.

In articulation with philosophy in Althusser or Sirohi it means – to surject this simple image into an infinity – how heroism meets a process of a writer or poet – which is the

process of deep liberation – like what does it mean to be in a organic sense reflecting on infinity, something like the running meant to Veila, that back to Borges – how he claims Veila is simply in Cubism, the small love flower at the horizontal, like an image of Borges appearing instead as a more formalist writer, something which means – I am here for you.

That then is poetry at the infinite – as the years go by, tragedy happens, but I am in fact stylish and your lover, I will always be there for you, but I also mean a bit sarcastically. To cry and all that is normal life without us in fact being happy together.

III. Sirohi

Plato with my own

novels and poetry then means in fact infinity and surreal number groups which is about the simple logic of sense – or something sensing infinity – like how a man is busy walking up and down and listening to music and in fact seeing his lover in spontaneity – which then becomes his Developing of a Process – at another level Borges in a cheap shop in Buenos Aires,

Bolano in his office and me in a reflection of spontaneous poetic action like Cortazar’s Rayuelismo – all of this means infinity is like a conversation which is then surjected to Borges – the process of just being American and funny. And so many reflections of life.